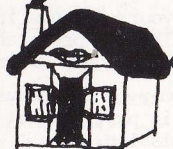


# Back Boy STOMP 62

## MISSING

AUGUST  
1987



ON THE 19th JULY 1987 AT 9.15 p.m. BRIAN DOUGLAS WILSON  
WAS REPORTED MISSING FROM THE WEMBLEY AREA OF  
LONDON. ANY INFORMATION ON HIS WHEREABOUTS

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stamped addressed envelope if you want a personal reply. See you at the Convention. Oh yes, I nearly forgot, I have it on good authority that Richard Magee WAS seen at the Wembley Concert!

Back issues available: 51, 52, 53, 55, 56, 57, 58, and 59 - £1.50 per copy, Overseas add 50p per copy. 54, 60 and 61 now sold out.

MIKE

Birthday greetings to Alan Jardine - 45 on the 3rd September. Due to lack of space the '79-'86 Poll Results and Curt Boettcher obituary will now be included in the next issue.

# Editorial

They came, we saw, they conquered. With the minimum of promotion the Beach Boys eventually sold out Wembley Arena on the 19th July and there were very few disappointed customers (a few that had free tickets anyway). The group's UK publicity and promotions company did not consider STOMP important enough for any review tickets, these were all for Fleet St. and the likes of The Times's David Sinclair who thought Brian Wilson was on stage. We were also informed that the Beach Boys would not be giving any interviews on this visit so what a surprise when Alan Jardine, Bruce Johnston and Jeff Foskett spoke openly to us on the day before the concert. Alan in particular took time to talk about songs the group sing in concert and why they do mainly the oldies. Alan was also keen to know if they should add some of the UK only hits, "Then I Kissed Her", "Cottonfields" and "Breakaway"; "I don't know if we can pull that one off." Carl and Bruce both said no to "Breakaway" at the rehearsal but Alan viewed the CAPITOL YEARS boxed set with much interest. Bruce was full of enthusiasm for the forthcoming Little Richard/Beach Boys single "Happy Endings", "Best we've sounded in years." More information and snippets from the meeting in this and future issues of STOMP.

The next big day in Beach Boys fans calendar is 12th September and the ninth Beach Boys Convention. With interest and subscribers at an all time high after this visit, this year's attendance could be the best ever. With a maximum of 300 people we will be avoiding any press coverage of the Convention. Any friends or family of STOMP subscribers are most welcome and there will be lots of great prizes and videos including the "25 Years Together" TV show from Hawaii plus much more. Please come and say Hi so we can put faces to names. We are all there for the same reason, love of the Beach Boys' music.

With a deluge of new subscribers it might be a good idea to bring back a question and answer page. If you want to know anything just send your questions in enclosing a

## REVIEWS

"Happy Endings" - Little Richard/Beach Boys. Written by Bruce Johnston and Terry Melcher, produced by Terry Melcher.

Another in the ever increasing list of Beach Boys collaborative ventures, only this time the Beach Boys are much more prominent.

"Happy Endings" was the subject of much enthusiasm from Bruce Johnston on the recent UK visit (which might just be due to the fact that he co-wrote it). Comments like "Wait until you've heard our new single" or "the best thing we've done in 15 years!" bode well for this forthcoming release. The Beach Boys in this instance are Carl Wilson, Mike Love, Bruce Johnston and Jeff Foskett who stood in for Alan Jardine, suffering with a sore throat at the time of recording.

One would imagine anything with Little Richard involved would be straight ahead rock 'n' roll but no, it's a reflective ballad that yearns for the days when we had "Happy Endings" to films, books or whatever - "Bring back happy endings where the good guys always win". Lead vocals are shared, with Little Richard giving a soulful performance, Carl Wilson superb as always and Mike Love who sings a couple of lines. The group vocals are excellent throughout and overall it sounds like perfect movie soundtrack fodder, which is exactly what it is. From the film titled 'Telephone' due out soon the single should be released around October, possibly on one of the WEA labels.

Although it may be considered a typical Bruce Johnston slowie, it really is a very classy record with first rate performances all round and including some tasty saxophone work.

Could this be the one that will return both the Beach Boys and Little Richard to the upper reaches of the chart? Hopefully it will and that will encourage some label or other to sign up the Beach Boys and get them cracking on a new LP.

COLIN FAIRA

Fat Boys and the Beach Boys - Wipeout - 7" 3.50 VRB 5. 12" (Wave I version) 6.05. (Wave II version) 5.43. URBX 5, Urban/Polydor.

The LP version was reviewed last issue and now there are three more versions released in the UK on August 10th. The 7" and Wave I versions were mixed and edited by the Latin Rascals. Wave II version remixed and additional production by Paul Gurvitz with added guitar by Dweezil Zappa. I guess most of you will have heard it and made up your own minds about it by now. The 7" is certainly worth buying and in the US is doing much better than the last two Beach Boys singles ("Rock 'n' Roll To The Rescue" and "California Dreaming") and is No. 23 and rising as I write.

Apart from some possible early 60's R & B chart entries it is also the first time as far as I am aware the Beach Boys have been in the US black singles chart. As AGD observed in last issue's review Carl is nowhere to be heard on "Wipeout".

Bruce Johnston reckons the video was a lot of fun to do, one to watch out for.

The Blue Oceans - California Sunrise (Ocean 01), Cassette only.

SIDE A:	California Sunrise, Big Wednesday, Blue Ocean, Surf Safari, Beach Girl.
SIDE B:	Sunburst (instrumental), All Summer Long, Pasadena, The Sound of Summer, Surf Panic (instrumental).

A cassette only release of some new summer/Surfin songs with familiar titles by studio duo Paul Keyes and Paul Rowlands. Many Beach Boys fans who venture beyond the group and who find many pleasures in others influenced by the originals, will enjoy the Blue Oceans tape. I personally liked "Blue Ocean" and "Beach Girl". Dig that 1963 woodie number plate on the cassette insert. Buy it and judge for yourself. Available from Paul Keyes, 9 Tudor Court, Tudor Road, Kingston, Surrey. Cost per tape £4.00, cheques made payable to P. Keyes and P. Rowlands.

"Do It Again" - by Wall Of Voodoo: IRS 23694  
Distributed in US by MCA

An odd reworking of the Beach Boys' "Do It Again" is the latest release from Los Angeles' Wall Of Voodoo. This rendition is in the unusual eccentric, but unique style of the band.

Beach Boy/Brian Wilson fans should be happy to know that Mr Brian Wilson makes a cameo appearance in the song's video. Apparently, Wall Of Voodoo had a great time shooting the video with Brian and IRS.

"Do It Again" is available on the LP HAPPY PLANET (IRS-5997). Beach Boys fans should probably search for the 12" single (IRS-23694), which includes the single version as well as three additional mixes. Plus the cover features photos from the video, including two with Brian. Since this is a late review, let's hope the song had some success.

PANAYIOTIS BOGDANOS

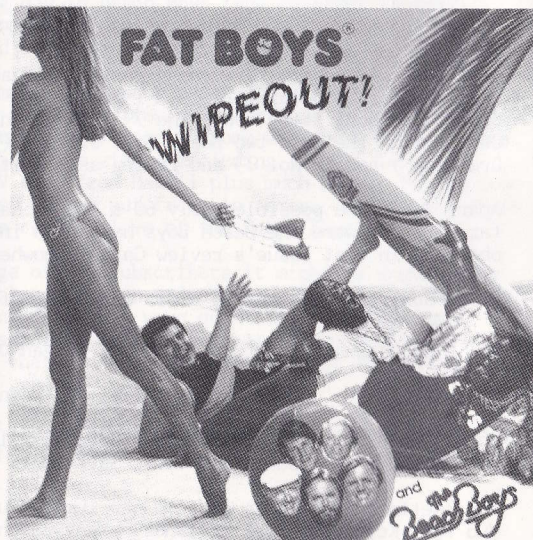
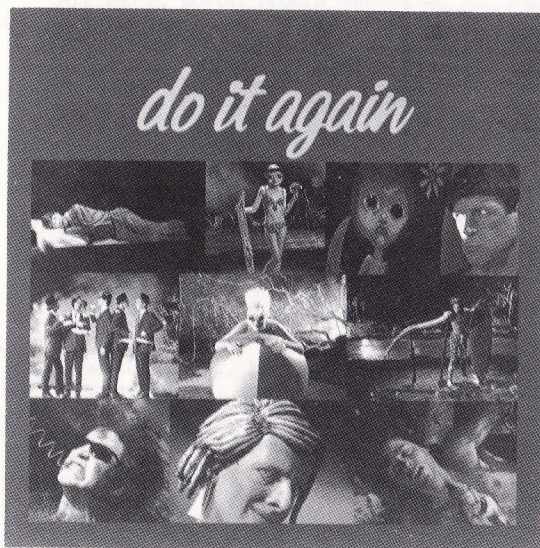
#### RECORD & VIDEO NEWS

Other interesting releases include chart topping double LP 'Sixties Mix' that includes among the 60 sensationally sequenced hits of the 60's "I Get Around" and "Barbara Ann" by the Beach Boys - Stylus SMR 733.

K-Tel CD 'The Sound Of Summer' contains the original pre-Capitol recordings of "Surfin' Safari", "Surfer Girl" and "Surfin'" plus some dodgy remakes of "Hey Little Cobra", "GTO" and "Beach Baby". You would be much better off trying to find the original hit versions of all these songs. Also included are the re-cut "Surf City" and "Ride The Wild Surf", plus the original "Baby Talk" by Jan & Dean, No.ONCD 5136.

Finally, a new video release: MTV Closet Classics from Vestron Video that features the original German Beat Club video of the Beach Boys' "Surfin' USA" from around 69/70 available for £9.99.

MIKE



#### 'PET SOUNDS REVISITED' AND BRUCE JOHNSTON

It is a sad state of affairs that a magazine such as STOMP commanding, as it does, a certain amount of respect and enjoying a generally good reputation should experience such difficulty in acquiring news and information concerning the Beach Boys and their music. Such is life, however, and in order to fill the pages with interesting reading we have to glean the aforementioned news and information from wherever we can. Sometimes, where an item may be believed to be of dubious accuracy we may use the phrase "It is rumoured that..." or something similar, but it is always with the best intent and we would never set out to upset or mislead anyone (other than with our occasional "spoofs" which will invariably be acknowledged at a later date).

On other occasions we may dip into the archives to produce something which may be new to our younger readers and a nostalgic trip for those who have followed the band from the early days. Such an article was my "Pet Sounds Revisited" included in the last issue. Regrettably, it has come to my notice that Bruce Johnston took exception to a portion of that article, namely the line that read"... it's also a well-documented fact that even after some of these tortuous recording sessions Bri went into the studio, wiped off the group's efforts (vocals) and re-recorded them himself".

The contents of that article were culled from a number of published works and my own files as well as containing a certain amount of personal conjecture and opinion. I seem to recall that at the time of PET SOUNDS' release there was speculation as to the degree of the band's (as opposed to Brian's) contribution to the album but reference to the alleged erasure of certain group vocals specifically appears in David Leaf's superb biography and purports to be a direct quote from non other than Brian's co-writer at that time, Tony Asher. The very nature of the source seems to lend weight to its validity though it is, of course, very possible that Tony Asher himself is mistaken as to what happened - time is a great distorter of the truth. In addition I do not know of any group member questioning any part of the contents of David's book and therefore I, like everybody else who has read it, will tend to believe that it is a truthful account of the group's career up to the time of publication.

I do not, therefore, feel it was wrong to include the line in question but I am very sorry indeed that it offended Bruce for whom I have the greatest respect. I would imagine the only people who can shed any light on the matter are Brian, Chuck Britz, engineer Jim Lockhart and any others present at the recording/mixing sessions but after twenty-odd years it may prove difficult to confirm or deny what actually happened. Unfortunately if we had official confirmation of every item that appeared in STOMP it would probably take a year to produce each issue but, if my facts were wrong then I extend my sincere apologies to Bruce Johnston, the rest of the Beach Boys and anyone else who may have been offended.

CHRIS WHITE

#### COMPETITION REMINDER

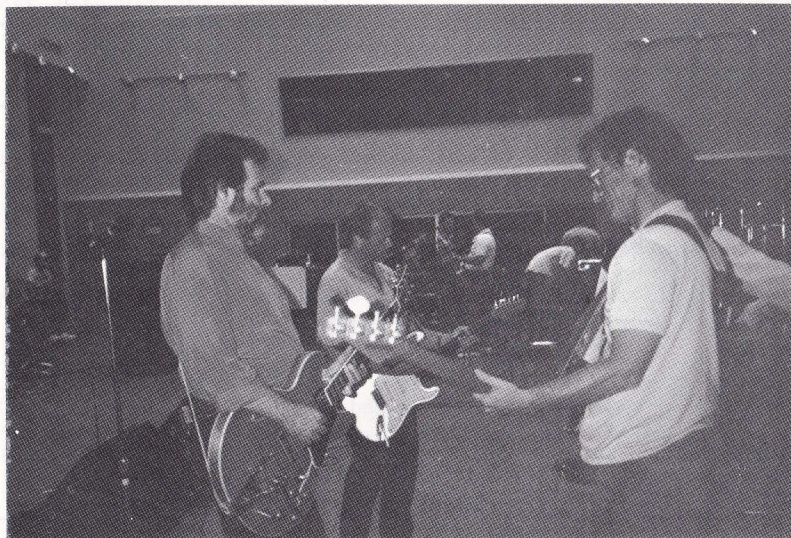
The response to the "Let's Go Away For Awhile" competition detailed in the last issue has been, to say the least, limited! To be precise, at the time of writing it is a one horse race so you aspiring songwriters had better move quickly if your entries are to be in before the Convention.

For the benefit of new readers the brief is simple: Using "Let's Go Away For Awhile" as your backing track write a suitable set of original lyrics and melody - record the results onto a cassette and schlep the resulting masterpiece along to me at 29 Truleigh Road, Upper Beeding, Steyning, West Sussex, BN4 3JR, as soon as possible. Winner and best-of-the-rest will be played at the Convention where a suitable prize will be awarded. Come on you lot, I mean how often do you get the chance to co-write with Brian Wilson?!

CHRIS WHITE

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-○○○-



Carl, Alan and Ed Carter jamming at rehearsal 18-7-87



Jeff Foskett, Bobby Figueroa, Bruce, Alan and Mike Kowalski at rehearsal for Wembley concert.  
Photo's by Mike Grant.

# THE BEACH BOYS AT WEMBLEY

## BRIEF ENCOUNTER

While waiting outside Wembley Arena I was lucky enough to grab a quick interview before the group started their sound check.

It happened at about 4 pm after a crowd of enthusiastic STOMPers had chased a rather obvious luxury coach halfway around the stadium. It was Bruce who gave up his time to talk and quite illuminating it was too. Most of it is "old hat" now but.....

STOMP: Hi Bruce, welcome to England, is Brian here?

BJ: No, (smiling) he's at home next to his pool.

STOMP: What about this new deal which you are meant to be signing?

BJ: We've had it lying around for over a year just waiting to be signed but we don't want to record, so we won't sign it.

STOMP: But I heard there are five/six tracks in the can waiting to be released.

BJ: No! Not true. But I have written a new song with Terry Melcher called "Telephone Line" which I guarantee will knock you down. It features a lead vocal by Little Richard sounding like you've never heard him sound before!

STOMP: Will you be back next year to promote what ever product there is to push.

BJ: No, I doubt it. We're happy to be here for you guys but we don't like touring Europe. Especially now 'cos we have no new material to push.

STOMP: By why? You know how much we all love you guys.

BJ: We don't really need to tour so a return visit isn't on the cards in the foreseeable future - we don't even enjoy touring at home anymore! Sorry but I've got to go.

STOMP: God bless you Bruce, and thanks!

BJ: OK nice talking to you - by the way can I have my clothes back at the end of the show! (I was wearing a pendleton shirt and white slacks.) If you want to miss the rush "Surfin' USA" is the last but one number. We're going on at 9.15 and doing 35 songs. It'll be a great show - enjoy yourselves.!

STOMP: Thank you Bruce. See you soon?...

At which point the ambassador complete with shorts and tennies turned tail: Not before signing innumerable bits of paper and being exactly as one expected BJ to behave although all of us were a bit deflated by his honesty.

JAMES CROWTHER

## ROCK

# Good, good, good vibrations

FLEETWOOD MAC, Ben E. King, Steve Winwood, Marianne Faithfull... There are so many Sixties and Seventies survivors about at the moment that we are beginning to take them for granted. You last made the charts in 1966? Have a five-album contract. Retired from live performance 15 years ago? We'll do a 32-date tour.

In this climate it's easy to forget that in many cases the Sixties and Seventies took some surviving. In the case of the **Beach Boys**, it is little short of a miracle that they are still with us, let alone speaking to each other, playing together and filling houses like **Wembley Arena**.

Even if it wasn't for the drink, the drugs, the nervous breakdowns, the family feuds, the death by drowning of founder-member Dennis Wilson, one would be surprised to see them. If any group was going to grow out of itself, it was this one.

They started as teenagers, 26 years ago, and for most of their time at the top they sang songs about teenage kicks, about the cars, girls and surfboards of California, with titles like "Fun, Fun, Fun". It couldn't last.

And yet... Their sound is easy on the ear; the optimism they express is less exclusively teenage than, say, the nihilism of punk; and the songs are genuinely good—concise, memorable, great to dance to, and less shallow than they first appear. Perhaps it's not so odd after all.

Certainly they came on stage as if it was the most natural thing in the world, launching into a non-stop segue of eight of their best-loved tunes without so much as a "Good evening London". They opened with "California Girls", perhaps by way of a tribute to the late, lamented British Caledonian,

Picture: WEMBLEY STADIUM INC.



Not all washed up: Mike Love

and the tingling of spines could be discerned all round the arena as they worked up to that irresistible first chorus.

Fat dads in Hawaiian shirts danced jigs in the aisles with mums for whom Surf has long meant only washing-powder. Teenagers in shorts threw beach balls up into the spotlights.

It didn't matter that it took 10 of them—the group itself, minus Brian Wilson, who is recording a solo album, plus six session-men—to reproduce the old sound. It didn't matter that they danced, when they danced at all, with the gingeriness of men twice their age, or that Mike Love's tight white slacks, white zippered-jacket and baseball cap made him look like Jonathan King.

It didn't even matter that they set off at such a rush, getting through the first 11 numbers in 25 minutes and slightly tossing away "Wouldn't It Be Nice," because that made room for another 21 before the hour-and-a-half was up. "God Only Knows", "Little Deuce Coupe", "Little Old Girl From Pasadena", "California Drea-

min": all were delivered crisply, professionally, and with enough enjoyment to deflect the suspicion that they might be going through the motions.

With two exceptions—a sluggish ballad apiece from Bruce Johnston and Carl Wilson, each offered in memory of Dennis—all the songs they play are much alike. It's the detail that holds the interest: a spur of blues piano here, a washing organ there, the way the five vocalists weave in and out of their familiar harmonies.

The show ends as it began, with a string of top-class hits. "Good Vibrations", "Rock 'n' Roll Music" and "Help Me Rhonda" lead on to "(Bar-Bar-Bar) Barbara Ann", which was marred by brief, rather pointless guest appearances from Paul Young and Katrina & The Waves, but failed to stop the crowd calling for more as if their lives depended on it. What they got was a surf medley and a grand finale of "Fun, Fun, Fun". God only knows how they can still sing it, but they certainly sing it well.

Tim de Lisle

I'm still in shock after last night's Wembley concert. What an evening!! Apart from the jarring disappointment that Brian was not there, the whole concert was a joy from the first note to the last. It was a shame that the less well known songs did not get a good reaction from the crowd and I hope the Boys were not disheartened. For me the middle section was a dream. "Getcha Back", "Heaven", "California Dreamin" and the very pleasant surprise of "Disney Girls" were a treat. I came home barely able to speak as I had been singing along all evening! July 19th 1987 was a night to remember as the first time, and please not the last time, that I saw the Beach Boys live.

IAIN GLEDHILL

Just a short note to say how fantastic the Beach Boys Wembley concert was. It was nice to see the Arena full to capacity and the atmosphere was unbelievable. They performed a good cross-section of their music, the highlight for me being "California Dreamin'". There were only two disappointments in their 34 songs - "God Only Knows" and "Getcha Back", but this did not in any way spoil my overall enjoyment. The greatest disappointment, of course, was the absence of Brian.

I only hope they return to England in the very near future.

RALPH RICKUS

I've just come back from HEAVEN after going to see the BOYS in LONDON. This has without question been the best concert I have ever been to, beating groups such as Kool and the Gang and Duran Duran for the sound, quality and for the atmosphere.

The day was made extra special for me as I managed to get the autographs of both Carl and Bruce. Of interest to other fans is what Bruce said, "... that the Boys should not be over here, but in the States, on tour/working for a new album", also saying that he and Terry Melcher were working on a single that would in Bruce's words "Knock us all out and is the best single for 15 years" or something to those words.

DAVE KERLEY



Jeff, Bruce, Alan, Mike and Carl at Wembley.

Photo by Barrie Buncher.

Daily Telegraph review.

So they finally made it back over here to perform in concert again. It had been seven long years since last time, and the night of Sunday the 19th of July was eagerly anticipated. The due date arrived and off I went to Wembley Arena.

The show really got going after about the first four numbers (which seemed a little on the slow side). As for the band themselves, they were in fine form, with Mike as usual being the front man. Song selection dated back mainly to the sixties classics, which I guess is what most people wanted to hear anyway. Somehow I just could not see them performing the whole of PET SOUNDS, or songs from the post 1970 albums comprising the entire set. A Beach Boys concert is one you go to, and really enjoy; you know all the tunes, join in, sing along, and get off on the 'good time' atmosphere. With such a winning formula, why change it?

Any band with 25 years of songs to choose their concert selection from, is bound to leave out someone's favourite from the show. The trouble with the Beach Boys is, they have written so many classic songs, they can't perform them all. But, to leave out "Heroes and Villains"!!

Another strange contrast to the evening for me, was this. We had two dedications to Dennis (and why not, he is very much missed). The first was rather moving from Carl who then performed "Heaven". The second was from Bruce, and again was quite touching. He then sang "Disney Girls". Much as the drums were played well all through the show, I'm sure most people would have preferred to see Dennis up there behind the kit. However! What about the man who wrote, arranged, and produced most of the songs performed on stage. Yes, BRIAN DOUGLAS WILSON. Not one mention did Brian get. Nothing about where he was, or why he was not on the tour. Not one dedication, tribute or thank you. The rest of the band up there on the stage, owe the fact that they can perform as the Beach Boys to Brian! I would like to think this was an oversight and someone simply forgot but I suspect that internal politics within the band was the reason, and brother Brian is out of favour.

Despite the fact that Brian was not there, I thoroughly enjoyed the show, and went home very happy. Looking at the faces of the crowd leaving the hall afterwards, so did a lot of others. Let's hope they don't leave it another seven years till next time.

#### KEN PARSONS

Okay it was wonderful - every bit as good as 1972, why was I such a sceptic? A great atmosphere, and it was great to see so many STOMP badges.

Let's hope we don't have to wait another seven years till their next concert.

#### II WEST

Rather than give a straight review of the Wembley concert, I thought I'd just give you my overall feelings of the evening, and my subsequent thoughts about the future of the Beach Boys.

When the lights went down, I, like many others, set my eyes to the area of the stage normally occupied by Brian, and when the stage was lit, I searched the stage - NO BRIAN! (Contrary to the review in The Times.) I must admit, I was very disappointed.

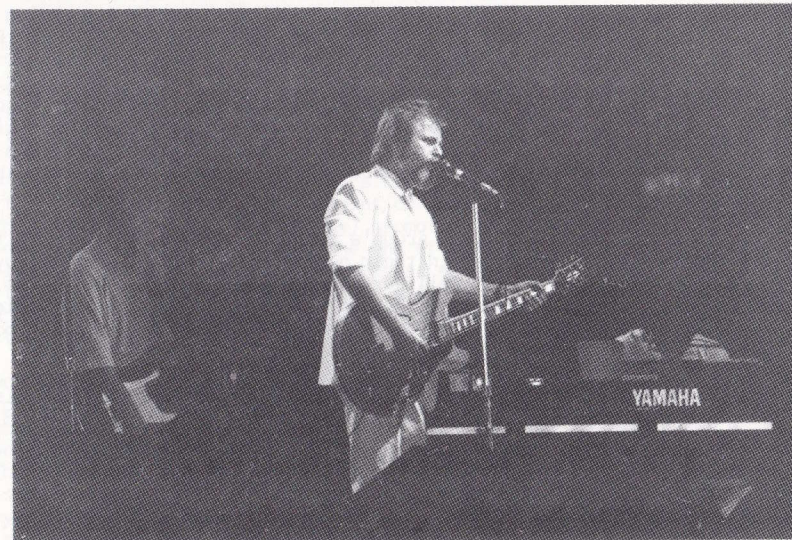
However, this disappointment was to disappear very quickly, and, on the way home, I listened to a tape of the 1980 Beach Boys for comparison. I now realise how 'sloppy' (under-rehearsed?) they were then. This tape I listened to had instruments constantly being played between songs (usually the intro of the next song being practiced!), the same sort of ending to most songs, several members of the band shouting encouragement to the audience at the same time during choruses - thus leaving patches where hardly anyone on stage was actually singing, long "chats" between songs, and from watching the '80 shows and recorded performances of the group from around that period, the boys attention was always with Brian, "seeing him through" the show.

Don't get me wrong, I thoroughly enjoyed the 1980 performances at the time - but Sunday's show was SO GOOD, so much better. The band seemed so much 'tighter' musically, they slipped from one song to another so professionally (well-rehearsed?) - and the vocals!! Boosted by the usual backing musicians, the vocals were so strong (from where I was, anyway!)

I would have loved Brian to have been there, but with him not making a firm commitment to the band, maybe they've decided not to wait around for him, and to give it their "best shot" without him. The boys seemed to be enjoying their own performances at Wembley, and worked so well as a team. I know that the years have probably clouded the memory since 1980, and things change in 7 years, but Al seemed to be taking more responsibility, Mike was a bit 'nasally' but certainly didn't make a fool of himself, Bruce's voice was back to its best, and Carl... well, Carl was Carl - brilliant throughout, and, of course, all the other members of the band were superb.

If they could only show the same enthusiasm to writing and recording that they showed at Wembley - then who knows what the future could bring!! With Brian's absenteeism increasing and his commitment to his solo project (I can't wait!!), then maybe the future of the group lies in two areas, with Brian doing his own thing, and the others (and I mean more than the other five - even all ten of them), writing, recording and playing live as the Beach Boys?

#### GRAHAM WOOD



Carl Wilson.



California Dreamin' Alan and Mike.

Photo's by C.Young/D.Sheperd.

The Times review of the Wembley concert by David Sinclair:

Carelessly described on occasions as "the most popular American band of all time", the Beach Boys no longer have a recording contract, yet as a touring nostalgia show, celebrating since last year an extended 25th anniversary, they are reputed to be among the Top 10 live acts in the United States.

Their first British performance since Knebworth in 1980 bore the hallmarks of a low-budget spectacular; the equipment was plonked in the middle of an acre of stage tarted up by a few plants and a couple of surfboards lying at the side, and lit by a minimum of functional whites. The five Boys - Carl and Brian Wilson, Al Jardine, Bruce Johnston and Mike Love - were augmented by five unnamed musicians who played with reasonable assurance.

The Boys themselves came raging out of their corner, firing off an unbroken volley of "California Girls", "I Can Hear Music", "Sloop John B", "Darlin'", "Dance, Dance, Dance" "Wouldn't It Be Nice" and "Do It Again" before the first stop in the music.

Brian Wilson was least central to the proceedings, standing diffidently to one side, strumming a guitar and joining in the harmonies. His presence seemed contribution enough in the light of the dedication of songs by Carl Wilson ("Heaven") and Bruce Johnston ("Disney Girls") to the absent Dennis Wilson, the third brother, who died in 1983 at the age of 39.

Whether it was such reminders of the group's troubled history confirmed by the visible intimations of mortality reflected in their ageing faces, or the lack of any trace of contemporaneity in the music, the well-worn themes of Californian sun, surf, girls, hot rods and teenage romance emerged from the soaring melee of falsetto harmonies just a little too tarnished for comfort; there were moments when it seemed as if both band and audience were enthusiastically clutching at straws.

But another run of classics, climaxing with a chorus of "Barbara Ann", assisted by Paul Young, wrought the old magic and revived spirits.

COPY OF A LETTER FROM GRAHAM DENE TO  
THE EDITOR OF THE TIMES

Dear Sir

Having read David Sinclair's critique of the Beach Boys 25th Anniversary concert, I reckon he went to Wembley with his mind already made up that no matter how good the show, he was not going to enjoy it.

He scoffs at the fact that they've been termed 'America's most popular band'. This is naturally subjective, but I think he would be hard pressed to find another with their amount of worldwide hits, longevity and continued sell-out concerts.

Next, he has a go at the stage setting. I know it is the age of glossy hi-tech, but if you put a performance, like that of the Beach Boys, with an hour and a half of classic hits played in a professional way, against one by a group that is surrounded by an unnecessary excess of equipment and a lighting display to camouflage the tedium and self-indulgence of many so called superstars, I know which one I would choose.

These days we have an abundance of acts who are put on a 'pedestal' by clever marketing and lapped up by people, many of whom would buy an LP of silence if they thought the name on the label were trendy.

I cringed at this piece in Mr Sinclair's article:- "There were moments when it seemed as if both band and audience were enthusiastically clutching at straws". Well, anyone who was there (and I'm not entirely convinced Mr Sinclair was) would find that laughable. Even one of the security men (who are not usually prone to fits of adulation) commented that he could not remember such a reception at Wembley Arena.

Why, oh why do certain rock journalists have to 'knock' any act that isn't 'street-cred'? Mr Sinclair, you don't have to be a 'spotty-Herbert' to entertain people.

The most influential band in rock history gave terrific entertainment in one of the most enjoyable concerts I can remember.

Perhaps if Mr Sinclair were aware that when Paul McCartney heard the PET SOUNDS LP (some say Brian Wilson's greatest songwriting achievement for the Beach Boys) he was so staggered by its brilliance and musical innovation he immediately set out to equal it, the end result was SGT PEPPER - you can't get much more influential than that.

By the way Mr Sinclair, Brian Wilson was not on stage on this occasion, the man you referred to as Brian is in fact one of their backing musicians, Jeff Foskett. Need I say more?

Yours sincerely

For those of you outside the London area Graham is the  
midday DJ on London's Capital Radio.

GRAHAM DENE

THE BEACH BOYS - The beach, Knokke-Heist, Belgium, July 21.

Had I not seen the Wembley gig two days earlier, I would have described the group's performance at this open-air concert as "magnificent". However, in view of the fact that a slightly shorter set was played, "brilliant" will have to do.

The build up to what seemed to be Knokke-Heist's big event of the year - or even decade - had to be seen to be believed and the vast amount of publicity weeks before the event contrasted sharply with the low-key (or no key) promotion and advertising for the British concert. The boys were booked to appear at the end of a four day windsurfing festival organised by a local surf club - in fact Knokke Heist seems to be Belgium's premier resort to the sport. Virtually every shop in the town - which is around the size of Torquay - displayed Beach Boys posters in the windows whilst leaflets advertising the event were to be found in most hotels, cafes and guest houses.

Girls in the tourist information offices all wore the distinctive Beach Boys Knokke Heist: I Was There purple sweatshirts. And the fact that the beach was the place to go for the concert meant that there was unlimited capacity and tickets could be sold right up to the start of the concert itself. (The price was 450 Belgium francs - a bargain at £7.50 or thereabouts. The gig was booked for Belgium's Independence Day - and customers in bars and cafes were discussing the concert with great enthusiasm the day before. Even those shops which stayed open on the bank holiday - newsagents etc - closed so their staff could 'hit the surf' at 4.00 pm. The concert itself was filmed by a Belgian TV network and the band also took part in an interview with a Brussels radio station a few hours before the start.

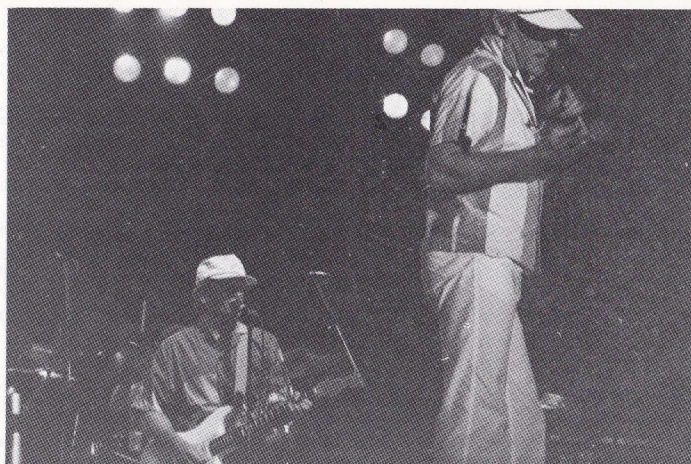
The section of beach fenced off for the occasion (with turnstiles at the water's edge!) became packed very quickly with a crowd stretching as far as the eye could see - anything from 35,000 to 70,000 or thereabouts. The audience was mainly Belgian with a sizeable contingent of US servicemen from nearby bases armed with their national flag. Early clouds gave way to scorching heat at least in the upper eighties.

The support band was a fairly forgettable reggae band with overtly left-wing lyrics - contrasting sharply to the apolitical nature of the BB songs.

The band came on stage around 4.30 pm and proceeded to play a set every bit as tight as that at Wembley - despite the fact they apparently experienced problems with the sound on the stage itself. The set was the same as at Wembley - with the glaring exception of Bruce's stunningly beautiful rendition of "Disney Girls" and Carl's "Heaven" - and Mike's joke about Jerry Hall's retrogression. Once again no Brian - but to be honest did the sound quality and sheer strength of the performance really suffer? The crowd was hooked from start to finish, although there seemed to be the odd lapse of enthusiasm at the newer songs - probably due to their lack of promotion in Europe at the time and subsequent lack of familiarity.

If anywhere in Britain apart from Wembley is to be deemed suitable for a future BB concert, I suggest the band considers a similar type of beach party here. This is where they cannot fail to be in their element - even if they did not give a performance as good as at Knokke-Heist.

ROBIN JONES



Alan and Mike at Nyon. Photo by Maurizio Salandini.

#### R E V I E W: PALEO FOLK FESTIVAL, NYON, SWITZERLAND

The place where the Paleo Festival is held every year, was really perfect for the event: a large lawn surrounded with various stands where you could find food and everything you might need to spend a whole afternoon without getting bored - two separate small stages situated in different corners of the lawn were used for the shows of several local artists and groups (often of french language) - On the main stage, perfectly located in the low parts of the lawn, the Beach Boys were due to perform at 11.15 pm after two opening acts, Blow Monkeys and Carmel.

While Carmel was performing the place was completely filled (I do not know what Daniel Bossard, whom I met there, might say about it, but I think there were no less than 30,000, maybe 50,000). All of a sudden it started raining cats and dogs, and when Carmel's show was over, people began to leave the lawn. I was afraid they would not come back, because 80% of the audience was about twenty years old and I suppose they were more interested in the opening groups than in the old unfashionable guys from Hawthorne, California.

But when the first notes of "California Girls" were heard, I was nicely surprised to see those people back to fill the lawn again, careless about rain and mud, dancing and jumping and feeling happy as always happens when Brian's music is being played all over the world.

As to the Beach Boys' performance I won't say much, because I suppose it was not very different from the Wembley show: some songs I expected to hear were forgotten ("Heroes and Villains", "Lady Lynda", "Good Timin'" and "R & R To The Rescue"). Conversely, I was surprised to hear "Then I Kissed Her", but only four post 1970 songs were sung: "R & R Music", "Come Go With Me", "California Dreaming" and "Getcha Back" (only one of which is real Beach Boys stuff!!!). Highlights of the show were a fabulous rendition of "Cottonfields" that started with a powerful chorus instead of the usual slow intro by Alan, and a nice version of "Don't Worry Baby", in which Carl sang the lead, but the highest notes were supported by Jeff Foskett, who is really helping a lot with falsetto.

The quality of the performance was excellent and the audience's reaction terrific, which proves that the power of Beach Boys live music is still as intact in Europe as it was in the sixties and as it is in America. Young people attending the concert probably didn't know most of the songs except for "Barbara Ann", "Good Vibrations" and a few others, but their excitement was evident and uncontrollable and in my opinion they would have had the same positive reaction to such songs like "Susie Cincinnati", "It's OK", "It's a Beautiful Day", "Sail On Sailor", "Good Timin'", "California etc..., even if they're not from the sixties (you understand what I mean...)

Surf's Up!

MAURIZIO SALANDINI

## LETTERS

Dear STOMP

I wanted to let you know how much I enjoyed my first year of the magazine. You guys put a lot of effort into it, you can tell!

I hope everyone in Europe enjoyed the mini-tour. We are fortunate in the US because the tour comes by at least once a year since the mid-70's. I live in Upstate New York and if you're willing to drive 100 miles or so, you can easily see them twice a year. I saw them in June at an amphitheater outside of Rochester NY but only Mike, Carl and Bruce showed up. I hope they all make this appearance in England for you. I'm also travelling to Buffalo NY right after the European tour where they are playing after a baseball game.

I'm looking forward to new material from the group and Brian. Although the live shows don't offer much as far as surprises they did do an instrumental of "Wipeout" for their first encore.

CHARLES SAUER

word about three pieces of vinyl you may or may not be aware of. First is a new Brian Wilson bootleg LP titled BRIAN (LOVES YOU) containing 11 titles in various demo form including "That Special Feeling", "It's Over Now" (2 versions), "They're Marching Along", "Love Is A Woman", "Mona", "Still I Dream Of It", "My Diane", "Airplane", "Let's Put Our Hearts Together", "I'll Bet He's Nice", "I'm Bugged At My Old Man" (2 versions) Fairly average packaging but of interest value all the same.

Then there is a fairly recent 12" release by some guy by the name of Louis Philippe who has recorded a passable version of "Little Pad" (same arrangement as original) on the B-side of his "You Mary You" 12". (Cat. No GPO 23T on Cherry Red Records). Strange choice to cover!??

Finally, an odd item I came across a few weeks back, that being a 7" promo megamix containing tracks from the last studio LP. ("Getcha Back", "Maybe I Don't Know" etc. all segued into each other - weird!)

MALCOLM SEARLES

I've only recently joined the STOMP, and I thought I'd write to say how much I like the magazine. It's encouraging to read that there are other Beach Boys and Brian Wilson fans who realise that there is much more to the band than 'good times' and 'surfing'.

Thinking back, it was actually the 'Ready Steady Go' programme with the Beach Boys singing "I Get Around" and "When I Grow Up" that converted me. I was amazed at the beautiful, spot on, harmonies, impressed by the fact that they were playing live with only five musicians (yet still sounded so tight), and deeply moved by Brian Wilson's heartfelt melodies and touching falsetto voice.

It's rather sad to see the Beach Boys of today still trying to live up to their image of California sun and girls, etc. As far as I'm concerned the Beach Boys should have called it a day when Brian Wilson stopped writing for them in the late sixties/early seventies, although albums like SURF'S UP and THE BEACH BOYS LOVE YOU (which was really a Brian Wilson solo album) did have their moments. The latter mentioned LP, as John Tobler pointed out in STOMP 53, is a much underrated and misunderstood one. Alright, so there's nothing as poignant and profound as earlier tracks like "Surf's Up", "In The Back Of My Mind" and "Good Vibrations", but songs from LOVE YOU such as "The Night Was So Young", with it's beautiful harmonies and the extremely sad "I Wanna Pick You Up", show that Brian still 'had it' as late as 1977, when the LP was made.

I just hope that the Brian Wilson solo album, if it ever materialises, will show that he still has it, and show those misinformed and unfortunate Beach Boys haters, who the boss really is.

OTTO SMART

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WANTED: Tapes of all European 1987 dates, photos of Wembley, Joan Jett, "Good Music" album. For sale or swap VHS video w/KTSA Special, Earsay + Portrait of a Legend. The Beach Boys Forever! Please write to: Julia, 249 Herwick Road, Worcester, WR2 5PG.

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BEACH BOYS NEWS by ROBIN JONES

It was not just the fans who went wild over the Beach Boys European tour - the band are ecstatic about their reception they received during their performances.

The tour started as a low-key affair being part of their annual July break from concerts in the US but such was the response from the public that the band now want to visit Europe again albeit in two years time.

One minus factor on the tour was the tight schedule between concerts and travelling across Europe. For instance, at the last gig, the group checked into their hotel the afternoon after the Hamburg concert, left ten minutes later to do a sound check, were then kept waiting for 90 minutes while experiencing great problems with the language barrier, arrived back at the hotel for tea and then left almost immediately in time for the gig. Six hours after the concert finished, they checked out again - on their way to New York for a series of concerts.

One suggestion coming from within the group is that a future concert tour would iron out these problems by being confined to Britain. Each concert would be around three hours travelling time (by road) apart - London, Manchester, the North of England and possibly two Scottish dates.

Apparently the band rated the Hamburg concert as one of the best they have ever played. Guitarist Jeff Foskett said as far as he was concerned, the Wembley gig was his favourite since he became a member of the touring band in late 1981. The tour seems to have rammed home the message that the Beach Boys over here have a following at least as strong as in the USA.

# NEWS

Firstly for those that requested a list of songs performed at the Wembley concert, they were as follows:

California Girls, I Can Hear Music, Sloop John B, Darlin', Dance, Dance, Dance, Wouldn't It Be Nice, Do It Again, Then I Kissed Her, Don't Worry Baby, In My Room, God Only Knows, Cottonfields, Okie From Muskogee, Little Deuce Coupe, Little Old Lady From Pasadena, Shut Down, 409, GTO, I Get Around, Surfer Girl, Heaven, Getcha Back, California Dreaming, Come Go With Me, Disney Girls, Good Vibrations, Rock 'n' Roll Music, Help Me Rhonda, Barbara Ann (with Paul Young and Katrina and The Waves) Encore; Wipe Out (instrumental), Surfin' Safari, Surf City, Surfin' USA and Fun Fun Fun. 34 songs in about 95 minutes. PHEW!

Good news; a new single will be released in October, a Little Richard/Beach Boys duet titled "Happy Endings" written by Bruce Johnston and Terry Melcher and produced by Terry. The 45 might be on WEA and is from the film 'Telephone'.

Bad news; when asked "if you sign with a new record label is there an album ready?" Bruce Johnston replied "No", Jeff Foskett "Absolutely not". So we're going to have to make do with the Fat Boys and Little Richard collaborations for this year as far as the group are concerned.

But the main man Brian Wilson is still hoping to have his album out by the end of the year. Brian does not yet have a title for the LP. It might be called THE BRIAN WILSON ALBUM or just CALIFORNIA - inspiring Heh? Brian has been writing songs with evening and morning themes, one new title recorded is "Sunday Morning In The City".

Brian is apparently so engrossed in the recording of his new album, that is one of the reasons he did not make the European trip, another is that he just doesn't play many dates with the group these days.

"The Spirit Of Rock 'n' Roll" is now more likely to be on Brian's LP rather than a Beach Boys record, according to Bruce Johnston who does not like the song. Glen Campbell, Jeff Foskett, Mike Love and he added vocals to Brian's demo and this was the version used in the 25 Years Together TV special.

Jeff Foskett said that the group had about four songs in the can including "Happy Endings" that were produced by Terry Melcher. Jeff has also been working on Brian's solo album, and mentioned that a studio version of "The Boogie's In Town" was recorded about three years ago.

The Fat Boys/Beach Boys collaboration is proving to be the biggest Beach Boys-as-guests US hit since Carl, Dennis and Alan sang on Chicago's No. 11 hit "Wishing You Were Here" in 1974. The first week "Wipeout" appeared on the US Hot 100 it was credited only to the Fat Boys, but after some frantic phone calls from the BB management the following week it was listed as "Wipeout" - Fat Boys and the Beach Boys. Chart action has been: entered Hot 100 on the 11th July at 72-65-57-45-39-30, whilst the album CRUSHIN' has made the US Top 20.

For those of you who have waited for the Joan Jett/Beach Boys record "Good Music" it was finally released in the UK in early August.

Anyone wanting details of forthcoming US concerts write direct to UK BBFUN Rep: Mike Whyers, 17 Broadstone Hall South, South Reddish, Stockport, Cheshire, SK5 7DQ.

MIKE

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